
Showcase Series 1

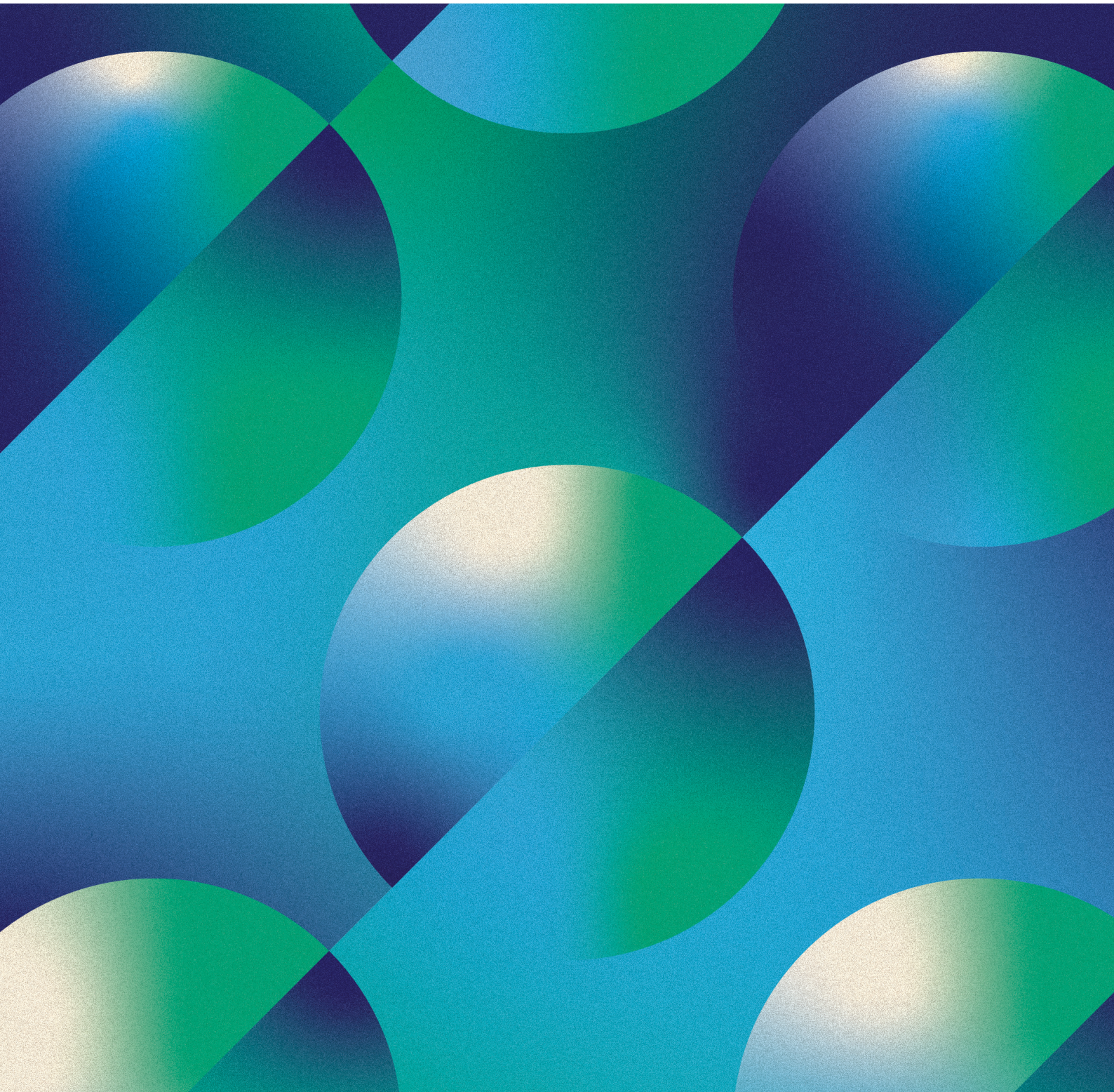


Orchestra Unwrapped

Fri 10 & Sat 11 February
Festival Theatre

Adelaide
Symphony
Orchestra

Season
2023



Showcase Series 1

Orchestra Unwrapped

Guy Noble
Conductor/Presenter

Emily Sun
Violin

Duration
2 hr 15 min (incl. interval)

Fri 10 & Sat 11 February
Festival Theatre

Wolfgang Amadeus Mozart (1756-1791) <i>The Magic Flute: Overture</i>	[7']
Johann Sebastian Bach (1685-1750) orch. Leopold Stokowski (1882-1977) Tocatta and Fugue in D minor BWV 565	[9']
Pablo de Sarasate (1844-1908) <i>Carmen</i> Fantasy on Themes of Bizet, Op.25 Emily Sun Violin	[12']
Joe Hisaishi (born 1950) arr. Johansson <i>Howl's Moving Castle: Merry-Go-Round of Life</i>	[3']
Paul Dukas (1865-1935) <i>The Sorcerer's Apprentice</i>	[12']
<i>Interval</i>	
Nikolai Rimsky-Korsakov (1844-1908) <i>Scheherazade</i> – Symphonic Suite, Op.35: I. <i>The Sea and Sinbad's Ship</i>	[10']
Jules Massenet (1842-1912) <i>Thaïs: Meditation</i> Emily Sun Violin	[5']
Pyotr Ilyich Tchaikovsky (1840-1893) Valse-Scherzo, Op.34 Emily Sun Violin	[6']
Excerpts from <i>The Nutcracker</i> – Suites Op. 71a and 71b I. <i>March</i> II. <i>Dance of the Sugar-Plum Fairy</i> III. <i>Pas de deux</i>	[10']
John Williams (born 1932) <i>Harry Potter and the Philosopher's Stone: Hedwig's Theme, Harry's Wondrous World</i>	[11']

The ASO acknowledges that the land we make music on is the traditional country of the Kurna people of the Adelaide Plains. We pay respect to Elders past and present and recognise and respect their cultural heritage, beliefs and relationship with the land. We acknowledge that this is of continuing importance to the Kurna people living today. We extend this respect to all Aboriginal and Torres Strait Islander people who are with us for this performance today.

About the *music*

It was Forrest Gump who famously observed that life was like a box of chocolates; in his immortal words, 'you never know what you're gonna get.' Well when you unwrap an orchestra you'll be surprised and delighted in equal measure; you might find a magic wand (OK a baton then) that will conjure up some of John Williams' music for the *Harry Potter* films, or the fairy-tale sounds of Tchaikovsky's ballet *The Nutcracker*. Oh but they're the sweet treats...better save them for the end.

A gift can be beautiful and imposing at the same time, and your first two 'presents' are just that. Firstly the overture to the opera *The Magic Flute*, Mozart's timeless story of a prince and a bird catcher who, on their quest to rescue the Queen of the Night's beautiful daughter Pamina, also find love and enlightenment. Then one of the most famous of all musical transformations, as Bach's Toccata and Fugue in D minor, an iconic work for solo organ, becomes a gleaming orchestral showpiece as reimagined by conductor Leopold Stokowski. You may know this version best thanks to Stokowski himself, who conducted it in Disney's *Fantasia* (1940).

It's hard to imagine any stage work that's had a longer or more varied life than Bizet's *Carmen*. It's been turned into a musical, a classical and flamenco ballet and a 'Hip Hopera' with Beyoncé. And yes there is a *Carmen on Ice*. Pablo de Sarasate was a legendary violin virtuoso, and created his dazzling fantasy on themes from the opera in 1883, just a few years after *Carmen*'s premiere.

If you're fan of the Studio Ghibli films, try to imagine the scene in *Howl's Moving Castle* in which Howl and Sophie first meet, but without the music of Joe Hisaishi, and you'll realise how much richer movies can be when music helps 'unwrap' the narrative. And how about the adventures of *The Sorcerer's Apprentice*? Even without the memory of Mickey Mouse trying to manage all those brooms and buckets, Dukas' vivid musical

fantasy puts you in the picture, from the first theme announced softly by the violins – where you seem to overhear the apprentice as he utters his incantations – to the wild reprise of the galloping 'broom' theme, just before the sorcerer returns to undo the spell, and summon an imperious calm.

Is there a more influential storyteller than *Scheherazade*? In *The Thousand and One Nights* she tells her master, the Sultan, one incredible tale after another, night after night, sometimes telling stories within stories, so the reader is drawn into an engulfing narrative vortex. This vast collection of tales can be traced back to the 11th century, and has inspired artists of all kinds including, most musically, Rimsky-Korsakov, whose suite based on Scheherazade's stories is an orchestral showpiece for the ages. Tonight's excerpt tells of Sinbad on one of his many sea-going adventures.

To another chronicle from the middle east next, but one which exudes glorious serenity. In Massenet's opera *Thaïs*, set in Egypt in the early Christian era, the heroine is a courtesan who is converted to the faith. The *Meditation*, which depicts Thaïs' awakening conscience, occurs between Acts II and III – and what a spellbinding violin solo it makes. So too does Tchaikovsky's Valse-Scherzo, a swift, hugely enjoyable romp that calls for great virtuosity from the soloist.

What do Tchaikovsky's music for *The Nutcracker* ballet and John Williams' score for the early *Harry Potter* movies have in common – apart from a strong dose of magic in each? The answer: the delicate, ethereal sound of the celeste, a keyboard instrument so new during Tchaikovsky's time that he was the first composer to use it – in fact the *Dance of the Sugar-Plum Fairy* was the first time it was heard in an orchestral work. You really do never know what you're going to get...

©Phillip Sametz 2023



Guy Noble
Conductor/Presenter

Guy Noble has conducted the Sydney, Melbourne, Adelaide, West Australian, Tasmanian, Queensland and Canberra Symphony orchestras, the Auckland Philharmonia, and the Hong Kong Symphony and Malaysian Philharmonic orchestras. He is the host and accompanist each year for *Great Opera Hits* (Opera Australia) at the Sydney Opera House, conducted Opera Queensland's 2014 production of *La bohème*, and hosted and conducted two concerts as part of the ASO's successful Festival of Orchestra (2021). In 1991 he was a network announcer on BBC Radio 3, host of Breakfast on ABC Classic from 1999 to 2001 and a presenter on ABC TV's *Dimensions in Time* series. He appeared in four episodes of ABC TV's *Spicks and Specks* which still air at odd hours of the day or night.

Guy has worked with a wide variety of international performers including Harry Connick Jr, Ben Folds, The Beach Boys, The Pointer Sisters, Dianne Reeves, Glenn Frey, Randy Newman, Clive James, Conchita, The Two Cellos, Alfie Boe and Olivia Newton John. Other career highlights include cooking on stage with the ASO and Maggie Beer and Simon Bryant from ABC TV's *Cook and The Chef*, and singing Rossini *Cat's Duet* in recital with Korean soprano Sumi Jo.



Emily Sun
Violin

Emily Sun is the ASO's 2023 Artist in Association. Remarkable for her versatility across the concerto, recital and chamber music repertoire, Emily is a multi-international prize winner, having been awarded the 2018 ABC Young Performer of the Year, the 2016 UK Royal Overseas League 'Commonwealth Musician of the Year', and prizes at Yampolsky International Violin Competition (Russia), Brahms International Violin Competition (Austria), and Lipizer International Violin Competition (Italy).

As a concerto soloist, Emily has appeared with orchestras worldwide including the Sydney, Melbourne, Queensland, Tasmanian and Canberra Symphony orchestras; Arlington Symphony, Arizona Symphony and Garland Symphony Orchestras in USA; Shanghai Youth Orchestra and Qingdao Symphony Orchestra in China; Orchestre de Royal Wallonie and Orchestre de Chambre Namur in Belgium. She has performed recitals in some of the world's leading concert venues including the Sydney Opera House, Wigmore Hall London and Auditorium du Louvre Paris. 2022 engagements included concerts for UKARIA Cultural Centre, Musica Viva and the Art Gallery of NSW.

In the world of chamber music, Emily has collaborated with, among others, Maxim Vengerov, Gary Hoffman, Danny Driver, Gemma Rosefield and Tamara-Anna Cislowska, and is regularly invited to perform at music festivals across Europe and Australia. Emily's debut recording, *Nocturnes*, for ABC Classic (featuring pianist Andrea Lam) was nominated for a 2021 ARIA for Best Classical Album.

Emily plays a 1760 Nicolò Gagliano violin, kindly loaned to her through the Beare's International Violin Society.

The ASO's 2023 Artist in Association is generously supported by Sally Gordon

Adelaide Symphony Orchestra

Violins

Cameron Hill**
Acting Concertmaster
Helen Ayres*
Acting Associate
Concertmaster
Emma Perkins*
Acting Principal 1st Violin
Alison Heike**
Principal 2nd Violin
Lachlan Bramble~
Associate Principal 2nd Violin
Janet Anderson
Ann Axelby
Erna Berberyán
Minas Berberyán
Gillian Braithwaite
Julia Brittain
Hilary Bruer
Elizabeth Collins
Jane Collins
Belinda Gehlert
Danielle Jaquillard
Alexis Milton
Michael Milton
Ambra Nesa
Julie Newman
Liam Osborne
Alexander Permezal
Kemerí Spurr

Violas

Justin Julian**
Rosi McGowan~
Acting Associate
Lesley Cockram
Linda Garrett
Anna Hansen
Stephen King
Michael Robertson
Cecily Satchell

Cellos

David Sharp**
Acting Principal
Gemma Phillips~
Acting Associate
Christopher Handley
Sherrilyn Handley
Andrew Leask
Jack Overall
Cameron Waters

Double Basses

Jonathon Coco**
Acting Section Principal
Harley Gray~
Acting Associate
Jacky Chang
Belinda Kendall-Smith
Rob Nairn
Gustavo Quintino

Flutes

Julia Grenfell**
Acting Principal
Samantha Hennessy

Piccolos

Lisa Gill*
Acting Principal
Lauren Borg

Oboes

Renae Stavely*
Acting Principal
Shana Hoshino

Cor Anglais

Peter Duggan*

Clarinets

Dean Newcomb**
Darren Skelton*
Principal E-Flat

Bass Clarinet

Mitchell Berick*

Bassoons

Mark Gaydon*
Leah Stephenson
Tim Rosen

Contrabassoon

Jackie Newcomb*

Horns

Adrian Uren**
Emma Gregan
Philip Paine*
Timothy Skelly

Trumpets

David Khafagi**
Martin Phillipson~
Gregory Frick
Timothy Frahn

Trombones

Colin Prichard**
Charlie Thomas

Bass Trombone

Amanda Tillett*

Tuba

Stan McDonald*

Timpani

Andrew Penrose*

Percussion

Steven Peterka**
Sami Butler~
Jamie Adam
Amanda Grigg
Ryan Grunwald

Harp

Carolyn Burgess*
Guest Principal

Celeste/Piano

Katrina Reynolds*
Guest Principal

** denotes Section Principal
~ denotes Associate Principal
* denotes Principal Player

Thank You

Our partners support every area of the ASO's work. We thank each of them for their partnership investment and the difference they make.

Government Partners



The ASO receives Commonwealth funding through the Australia Council; its arts funding and advisory body



Major Partners



Major Regional Partner

Philanthropic Partners



FWH Foundation

Dr Sing Ping Ting
Charity Fund

LANG FOUNDATION

Hackett Foundation

K&S Langley
FUND

World Artist Partners



CIUFOLI
BEAUTY | ART | TRADITION



Giving Circles

Corporate Partners



Beyond Bank
AUSTRALIA



Can:Do
Hearing

HENDER
CONSULTING

HIT_{sa}
TRAINING AND EMPLOYMENT



JOHNSON
WINTER &
SLATTERY



Media Partners

The Advertiser



CityMag

INDAILY
ADELAIDE Independent news

LIMELIGHT

PALACE NOVA Cinemas
Prospect & Eastend

Corporate Club

Hickinbotham Group

KPMG

Normetals

SEA Gas

Size Music

Industry Collaborators



ADELAIDE FESTIVAL AF



Can:Do
4Kids

